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MUSEUM OF FINE ARTS.

CATALOGUE

OF

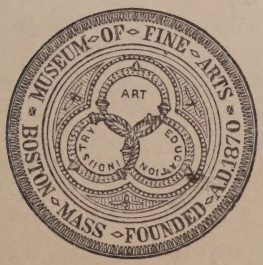
CASTS

AND

OTHER WORKS OF SCULPTURE

EXHIBITED ON THE FIRST FLOOR.

1877.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 School Street.
1877.

EGYPTIAN ROOM.

STONE STATUES.

PRESENTED by the Hon. J. A. Lowell, Miss Lowell, and the heirs of the late F. C. Lowell.

Nos. 1 and 2. The goddess Pascht, a solar deity, called also Menhi, Onerthekou, and the great lover of Phtah, represented as a woman with the head of a lioness or cat, wearing the solar disk adorned with the Uræus (basilisk), holding a lotus-stalk as a sceptre in one hand, and the Tau, or "crux ansata" (emblem of life) in the other. A statue of this goddess at the Louvre, which, like one of these at the Museum, bears the cartouche of Amenophis III (B. C. 1500), is supposed to have belonged to the Temple of Maut at Karnak. The office of Pascht (to whom the creation of the Asiatic races was attributed, as that of the Egyptians was to Ammon Ra, the sun-god) was to punish the guilty, to hide impurity, and efface the stains of sin.

No. 3. Head, and fragments of the pedestal, of the colossal statue of a king in red granite. The incised reliefs upon the blocks of the pedestal represent the king worshipping the god Khem, making an offering to another or the same deity, and a procession of priests bearing a small temple, naos, or ark. It is conjectured that the statue represented a king of the nineteenth dynasty, perhaps Seti II, who reigned about the fifteenth century before the Christian era.

No. 4. Fragments of the lid of a sarcophagus in green

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basalt, of very fine workmanship. Sarcophagi of this form date from the eighteenth to the nineteenth dynasties.

Nos. 5 and 6. Sandstone capitals of columns, perhaps from Philæ, adorned with lotus and papyrus plants and buds, very nobly cut in clear and simple curves.

CASTS.

These, with the exception of the great bas-relief (No. 5), were presented by Charles G. Loring.

No. 1. Colossal statue of Amenophis III, nineteenth dynasty (B. C. 1500 circa), the same king of Egypt who is represented in the famous statues on the left bank of the Nile, opposite Luxor, one of which is known as the vocal Memnon. Amenophis was a great warrior and a great builder. An inscription engraved on a stêle in the museum at Boulaq says that his empire extended from Mesopotamia to the country of Karo in Abyssinia. He covered the banks of the Nile (says M. Mariette) with monuments remarkable for their size and the perfection of the sculptures with which they are adorned. The names of twenty-three vanquished nations are inscribed in cartouches upon the base of a colossal statue of this king in the Egyptian Museum at the Louvre.

Nos. 2, 3, and 4. Busts of Thoutmes III (B. C. 1600), Rhamses II (B. C. 1407), and Seti II (B. C. 1300).

No. 5. Incised relief representing King Seti I, of the nineteenth dynasty (B. C. 1458), besieging the fortress of Kanana in Syria, from the northern wall of the temple at Karnac. The original cast taken by Dr. Lepsius, of which this is a duplicate, is in the museum at Berlin. No more perfect example of monumental sculpture under the fighting kings of the nineteenth and twentieth dynasties exists than this. The monarch, of colossal proportions, advancing in a chariot drawn by four prancing, plume-bedecked horses over a plain strewn with the bodies of his pygmy enemies, upon a doomed city, embodies the spirit of Pharaonic Egypt, — military power, absolutely irresistible, which shows itself but to sweep its enemies from the face of the earth.

Nos. 6, 7, 8, 9. Am-en-em-ha, a functionary of the twelfth dynasty (2800 to 2500 B. C.); Amenophis IV (1480 B. C.); Psammetichus II (B. C. 595); head of a lion, reign of Amenophis III (B. C. 1500).

Nos. 10 to 17. Casts from paper squeezes taken at Thebes. One represents the chair of Queen Hatasou, who governed Egypt as regent for seventeen years during the minority of her younger brother, Thoutmes IV (B. C. 1600).

No. 18. Cast of the Rosetta stone, from the original in the British Museum. Reign of Ptolemy V, B. C. 205. This celebrated monument was found near Rosetta, in the early part of this century, by some French soldiers, while digging a trench. Two of the three inscriptions upon it are in the Egyptian language, — one written in hieroglyphics known only to the priests, the other in cursive characters understood and used by the people. The third inscription, which is a Greek translation of the other two, was taken by Champollion as a basis of study, and with this key to the unknown Egyptian alphabet in his hands, he finally succeeded in obtaining its letters, and thus laid the foundations of a science which has since yielded such brilliant historical results.

FIRST GREEK ROOM.

CASTS.

THE casts in this room, with the exception of No. 15, were purchased out of the Sumner bequest.

No. 1. Bas-relief of Parian marble from the Villa Albani (Cat. No. 980), considered by Winckelmann to be the most ancient bas-relief at Rome. Its archaic style marks it as belonging to the first period of Greek sculpture, which dates from about 576 B. C. (Ol. 50). The stiff pose of the figures, the straight and parallel folds of the draperies, and the arrangement of the hair, are characteristic signs of works of its class.* *Restorations.* The nose and lips and a part of the right hand and left arm of the seated figure, as also the face; the left hand and a part of the wreath in the hand of the foremost of the three standing figures. The subject is variously interpreted by archæologists, as follows: —

Firstly, as Leucothea, the infant Dionysus (Bacchus), and attendants. The name Leucothea, or the white shining, was given to Ino, daughter of Cadmus and wife of Athamus, after her death and apotheosis. By order of Zeus (Jupiter), Hermes (Mercury) brought the infant Dionysus, son of Jupiter and Semele, to Ino and Athamas, and directed them to bring him up as a girl, so that he might not be recognized by the jealous Hera (Juno).

Secondly, as one of the goddesses, guardians of children, called "κουροτρόφοι" from κουρος, a youth, and τρεφω, to nourish. Such were Gæa, the personification of the earth; and Demeter

* Both Overbeck, Geschichte de Gr. Plastik, Vol. I, p. 147, and Lübke, p. 105, consider this relief to be pseudo-archaic; that is, made in imitation of the archaic style at a later period. They insist upon the arrangement of the two small figures in perspective as a ground for doubt as to its genuine archaism.

(Ceres), a name supposed to be the same as "γῆ μήτηρ," *i. e.*, mother earth, or as synonymous with Dea, derived from "δηαῖ," a Cretan word for barley, thus signifying the giver of barley or of food generally.

Thirdly, as a Greek Stêle, or grave-slab. According to this interpretation the seated figure is the dead mother, the babe in her arms and the two figures farthest from the spectator are her three children, and the standing figure in the foreground is an attendant.

No. 2. Goddess stepping into a chariot, an archaic bas-relief at Athens of the Attic school of sculpture. Although finer in treatment and more graceful in action, the style of this relief is not unlike that of the reliefs upon the Harpy Tomb (see No. 6). This points to a connection between Lycian and Attic art, and suggests an approximate date for this relief, namely, the middle of the sixth century B. C. Whether the goddess be Athena, or Diana, or a wingless Victory, it is impossible to say, but the latter is often represented in Greek art as guiding a span of horses.

No. 3. Hercules securing the Mænalian stag, an archaic bas-relief of the Attic school in the British Museum, Townley Gallery. The pursuit of a swift stag, which had golden horns and brazen feet, was the third labor undertaken by Hercules at the command of Eurystheus, king of Argos and Mycenæ. Judging from its shape, this relief belonged to the base of an altar or a candelabrum. Whether it be an original work is doubtful, but its style is that of the end of the sixth or beginning of the fifth century B. C.

No. 4. Three-sided base of a consecrated tripod of Pentelic marble, in the Augusteum at Dresden, from the Chigi collection at Rome. The bas-relief upon its first side represents the struggle between Apollo and Hercules for the possession of the tripod which the latter had carried off from the Temple at Delphi. The ball-shaped stone (Omphalos), between the combatants, signifies that Delphi is the navel or middle point of the earth.

On its second side a temple ceremony is represented. The figure to the left of the central pillar is that of a priest in long

robes, holding a sceptre in his hand like Chryses, the priest of Apollo, when he came to the camp of the Greeks in search of his daughter Briseis. (Iliad, 1–15.) That to the left is a young priestess, wearing a light garment (Chiton). The three last fingers of her right hand are raised, and the index rests upon the thumb ("priore digite in erectum pollice residente").

On its third side we see the tripod, which having been recovered by Apollo, brought back to the temple and put in its accustomed place, is decorated with the sacred fillets (Tania) by a priestess. A bearded and laurel-crowned priest on the right holds in his hand a branch ending in a bunch of laurel-leaves, with which it is a part of his duty to sweep the temple. (Eurip. Ion. 113–120.)

The base is richly ornamented with arabesques and palmettos about the cornice, with winged sphinxes at the corners, and bacchic figures, satyrs, etc., about the lower part, indicating that the tripod which stood upon it was consecrated to Dionysus (Bacchus). Friedrich (Bausteine, p. 91) supposes that it was one of those given as prizes to successful competitors in the public games, and gives the following interpretation of the reliefs. The struggle (first side) between Apollo and Hercules is an image of the running match at which the tripod was offered as a prize; the reliefs on the other side represent its consecration, and that of the torch which the victor carried in his hand.

On account of the free drawing of the ornaments the reliefs are supposed to be pseudo-archaic, *i. e.*, in imitation of the archaic style.

No. 5. Head of Apollo, from the British Museum. This fragment belongs to that earliest period of Greek sculpture when the human figure was first treated, not as a means, but as an end. Like the Apollo of Tenea and the Apollo of Thera at the Glyptothek, it represents to us the Cretan school of Dipœnus and Skyllis, which flourished in the sixth century B. C., Ol 50 (B. C. 576), up to Ol 58 (B. C. 544).

No. 6. The Harpy Tomb reliefs, from the British Museum, form the frieze of a tomb discovered upon the Acropolis of

Xanthus, the chief city of Lycia in Asia Minor, by Sir Charles Fellows, A. D. 1838. In his travels in Asia Minor (p. 438), Sir Charles describes it as a square shaft in one block, seventeen feet high, weighing eighty tons, having a grave chamber hollowed out in the top, covered with a cap-stone. Emile Braun and Panofka consider the principal figures to be Ceres and Proserpine, the Fates and the Graces, Juno and Jupiter, and the Harpies carrying off the daughters of Pandareos. The reigning idea, according to Curtius, is the mysterious bond between life and death. The seated goddess with the pomegranate and the cow suckling her calf, typify life; the three virgins advancing towards the goddess, represent life in its three periods; while the other goddess, holding a patera or cup in which to receive the obolus given by those who cross the Styx, is Death, therefore seated at the door of the tomb. The Harpies, bearing young infants in their arms, are funeral nurses, typical of resurrection. The three men with sceptres, who receive offerings of a cock, a dove, and a helmet from a child, a young man, and a warrior, represent the Lycian Apollo, a triune god, analogous to Jupiter Triopus, *i. e.*, the "Three-eyed." In style the reliefs of the Harpy Tomb resemble the goddess mounting a chariot (No. 2), and the seated goddesses recall the Leucothea (No. 1); we may, therefore, suppose them also to have been sculptured about the middle of the sixth century B. C., fifty years before Xanthus was taken by Harpagus, the Persian general of Cyrus, A. D. 500. Whether they represent a local school formed under Asiatic influences, or are works of the Cretan school of Dipœnus and Skyllis, as the similarities of style between these reliefs and these Attic works just mentioned would justify us in supposing, is unknown.

Nos. 7 and 8. Ten figures from the western and five from the eastern pediment of the temple of Athena, at Ægina, discovered by English and German excavators in 1811, and bought by the Crown Prince of Bavaria, for 160,000 francs, in the following year. In 1813 they were taken to Rome, where they were restored by Thorwaldsen (1816, 1817), before being sent to the Glyptothek at Munich. The temple to

which they belong was built soon after the victory at Salamis (B. C. 479), out of the Æginetan share of the Persian spoils, and dedicated to Athena and to Æacus, the national hero of Ægina. The statues of the western gable are supposed to be the work of Kallon of Ægina, and those of the eastern, of his pupil Onatas. The latter represents an episode of the first expedition against Troy, namely, the battle between Hercules and Laomedon, and the death of Oikles. Athena stands as umpire between the Greeks and Trojans, as she does in the western gable. Beginning at the right of the spectator the figures are, 1. Oikles lying on his back; 2. Hercules firing a bow; 3. An unknown youth leaning forward to assist a fallen warrior (not represented); 4. Telamon, son of Æacus, who accompanied Hercules; and lastly, 5. A wounded warrior. The statues of the western gable represent an episode of the second expedition against Troy, namely, the fight between the Greeks, on the right of Athena, and of the Trojans, on her left, about the body of Achilles. The ten figures, beginning at the spectator's right hand, are, 1. A wounded Trojan; 2. Hector throwing a lance; 3. Paris kneeling, with a Phrygian cap on his head; 4. Æneas fighting; 5. Athena; 6. Achilles wounded, lying at her feet; 7. Ajax standing; 8. Teucer kneeling; 9. Ajax, the son of Oileus; and 10. A wounded Greek. The statues in both pediments were painted in bright colors, and the helmets and other accessories, bows, etc., were of metal. It will be observed that Athena is more conventionally treated than the other figures. She is, in fact, here placed as a sort of symbol of divine impartiality; and, although her feet are turned towards the Trojans, this is merely to give room for the prostrate figure of Achilles, and not from any wish to express a leaning to the Trojan side, of which it would be impossible to suspect the protectress of Athens. In appearance she resembles those early and greatly venerated wooden images of the gods (ξόανοι), which were painted, washed, and clothed in real draperies. The faces of the combatants are also conventional, though in a less degree. Like all early Greek figures, they are without expression, and the lips are

drawn up into a fixed smile to produce an appearance of life. In the bodies nature is imitated with a never-surpassed closeness and accuracy. Truth to the aspect of the human form in all its details at a given moment has never elsewhere been pushed so far. The effect is that of a *tableau vivant.* The combatants seem to have been suddenly turned to stone by the wand of an enchanter.

The intense realism of these wonderful statues explains to us the possibility of the ideal school of Phidias, which flourished half a century later; for the true ideal style is based upon a profound study of nature, and its essence is selection of the highest types, only possible to those who have a knowledge of all.

No. 9. The so-called Soldier of Marathon, a gravestone found at Velanidezza, in Eastern Attica, now in the Theseum at Athens. An inscription on its base tells us that it marked the last resting-place of Aristion, of Athens; and another, directly below the feet of the figure, that it was made by a sculptor named Aristocles. Overbeck (*Geschichte*, etc. p. 97) gives the end of the fiftieth Olympiad (576 B. C.) as the probable date of this relief, which, if correct, does away with the popular idea that Aristion died at Marathon, as that famous battle was fought B. C. 490. Pervanoglu, who dates it as late as the eightieth Olympiad (456 B. C.), mentions it in his essay on "The Gravestones of the Old Greeks" (*Die Grab Steine*, pp. 19 and 20), as the oldest example of such gravestones known. "In the simplest way, and therefore most in accordance with the feeling of the early Greeks, it represents the deceased as he appeared in life to his relatives and friends." It is evidently a portrait, and its effect must have been most lifelike when the colors upon the marble were fresh. They are still sufficiently visible to show that the ground and probably the accessories were painted red, the corselet blue, and the face, arms, and hands flesh-color. The helmet was of metal.

No. 10. Another grave-slab, found at Orchomenos, in Bœotia, like the preceding in the Theseum at Athens. It is the work of Anxenor, of Naxos, who lived in the first half of the fifth century B. C.

No. 11. Pseudo-archaic bas-relief from the Villa Albani, probably an "ex voto," dedicated to Venus, Diana, and Apollo by a victor in a chariot-race. This explains the introduction of the tripod, which was the prize ordinarily given to victorious charioteers, and also the figure of Victory, who pours wine as an offering from a goblet in her right hand.

No. 12. The Dresden Pallas. Fragment of an archaic statue of Athena Polias (guardian of the city of Athens), made in imitation of the wooden statue of the goddess preserved in the Erectheum, which was every year (at the Pan-Athenaic festival) clothed by the virgins, daughters of noble Athenian families, in an embroidered peplus, a crocus-colored garment embroidered with representations of the battle between the gods and the giants, such as are here sculptured upon the border of the drapery. The goddess held a spear in her left hand and a shield in her right, like the Athena of the Ægina pediment. She is clothed in the chiton (the long Ionic under-garment), over which she wears the peplus.

No. 13. Pseudo-archaic bas-relief from the Villa Albani; subject, a sacrifice.

No. 14. The lions over the city gate of Mycenæ, through which the Spartan contingent marched to join the army under Leonidas, and fight against the Persians at Thermopylæ. The wonderful discoveries lately made by Dr. Schliemann in the Acropolis at Mycenæ have given an additional interest to this pre-historic piece of sculpture, which is the most ancient work of its kind in Greece, and the one example of plastic activity in the mythical era. The gate is surmounted by a triangular stone set into the Cyclopæan walls, upon which the lions are sculptured in alto-relief. They stand almost erect, with their fore paws resting upon a sub-base somewhat like an altar, and their hind paws upon the architrave. Between them, upon the altar, is a short column whose shaft diminishes downwards. Above the Doric "abacus" are four circles in relief under a second "abacus," which was probably capped by an elongated cone or obelisk, symbol of Apollo Aygiæus, tutelary god of streets and public places, or of Thyræus (the Greek Janus), protector of gates and high-roads. The lions'

heads, which were broken off by the Argeians when they destroyed Mycenæ, B. C. 468, must have looked outwards. They were the guardians and defenders of the city, and, like the lions at the Piræus, turned their grim faces upon all who approached it. Although the above explanation, which connects the lions with Apollo Aygiæus, is probably correct, it may be well to mention that some antiquaries consider them to belong to the solar worship of the Persians. The lion in Persian sculptures symbolizes the sun. If the column be a fire-altar, often represented upon Sassanide coins, then the four disks may be taken for the ends of fagots laid transversely upon it.

No. 15. Demeter (Ceres), Persephone (Proserpine), and Triptolemus, a bas-relief found by M. François Lenormant near the site of the Temple of Triptolemus in the Eleusinian Way in 1859, and now in the Theseion at Athens. Demeter is here represented as in the act of giving a grain of wheat or barley to Triptolemus, which he is said to have first sown in the Rharian Plain, whence the cultivation of grain was spread over all the earth. The subject has also been supposed to be the initiation of a neophyte into the Eleusinian mysteries by the goddesses in whose honor they were instituted. Sculptured in the middle of the fifth century B. C., about the same time as the marbles of the Parthenon, this noble work of art is one of the finest examples of the treatment of a purely religious subject which has come down to us. The archaic-looking Ceres, whose tunic falls to her feet in straight, parallel folds, resembles the early and especially venerated statues of the gods, and is thus purposely represented in a hieratic and somewhat conventional style, which contrasts most happily with the free and facile treatment of the human form in the Triptolemus, and the grace and elegance of movement and attitude in the Proserpine. Presented by C. C. Perkins.

No. 16. Wounded lioness, bas-relief in the British Museum of a lion hunt, from Kouyundjik, Nineveh; date, about 700 B C, reign of Sardanapalus III. This is a typical example of the Assyrian sculptor's wonderful ability to represent

wild animals. His human figures are conventional, but these are living transcripts from nature. Struck by an arrow in the spinal column, the dying lioness howls with rage and pain as she drags her paralyzed hind legs along the ground.

No. 17. Five horses and three riders, one leading, from a slab in the British Museum, which represents a lion hunt. This piece of Assyrian sculpture, found by Mr. Layard at Kouyundjik, dates from about 700 B. C.

No. 18. Stone, with the figure of a king in relief, and record of the sale of a field in the reign of Merodach Adan Akhi, king of Babylon, about 1150 B. C.

Nos. 19–23. Five Assyrian lion weights, from the British Museum. At p. 601, Vol. III, of Layard's "Nineveh," the author says, "It is also highly probable that the curious series of bronze lions discovered at Nimroud during my first researches were used for a like purpose, as weights. The heads show that wonderful power of representing animal rage and suffering in which the Assyrians were unsurpassed. Their human figures are conventional, stiff, and unnatural, but their animals are living."

SECOND GREEK ROOM.

CASTS.

THE casts in this room, with the exception of Nos. 10, 11, 30, 31, 33, and 35, were purchased out of the Sumner bequest.

The thirty-six slabs disposed around the upper part of this and the adjoining room are bas-reliefs from the frieze of the Parthenon, which, with the other so-called Elgin Marbles, were brought to England by Lord Elgin in 1815, and are now in the British Museum. The frieze, which was designed by Phidias to decorate the outside of the main body of the Temple, was placed at a height of about thirty feet from the base of the wall within the peristyle or surrounding row of columns, and thus received no direct light. As, however, it was painted and gilded in parts, the spectator walking inside the columns could see it distinctly from below.

The Parthenon was built by Ictinus, and decorated with sculptures by Phidias, in the short space of sixteen years, it having been commenced B. C. 454, and finished B. C. 438, during the administration of Pericles. The frieze, 523 feet in length, represents the homage paid to Athena by the people of Attica, and thus embodies the idea of all those solemn ceremonies which were celebrated by night in the Temple of Athena Polias, as well as the chariot and horse races on the banks of the Ilissus, and more especially the great Panathenaic festival which took place every five years, and lasted about twelve days. It opened with a solemn procession from the Keramicus (a suburb of Athens, so called because it was especially inhabited by potters) to the Erectheum on the Acropolis, formed to convey a peplus, woven by two young maidens of noble birth, to that temple, where it was put upon an ancient wooden image of Athena Polias. This

peplus, upon which the victories of Athena over Enceladus and the giants were embroidered, was a crocus-colored garment without sleeves, of whose appearance some idea may be formed from the drapery of the Dresden Pallas, No. 12, in the First Greek Room. The visitor to the Museum should first look through the doorway opening into the Third Greek Room, at that portion of the frieze from the eastern end (the *pronaos*) of the Temple, where the two ends of the procession, which had divided at the west end (the *posticum*), were supposed to meet, and then gradually let his eye follow the bas-reliefs in the two rooms. The seated figures of the gods (over the door in the Third Greek Room) give an ideal character to the representation of a real scene. They are Jupiter, Juno, Neptune, the Dioscuri, Vulcan, Venus, and the Eleusinian goddesses, who, though represented without any distinguishing attributes, are clearly recognizable by the calm dignity of their demeanor. The link between the ideal and the real is a group of the young Ericthonius leaning against the knee of Athena, who raises her hand to point out to him some distant object in the procession.

N. B. — This slab may be seen at the Girls' High School, on the wall over the stage, where a more complete series of slabs from the frieze of the Parthenon than that in the Museum decorates the Exhibition Room.

The procession opens with the reception of the consecrated offerings from the Kanephoræ (basket-bearing maidens) by the priestess of Athena, wife of the archon of Athens, who, standing beside her, receives the embroidered peplus from the hands of a youth; and is continued by the guardians of the tribes, who stand conversing in groups, by young women bearing candelabra, virgins with vases, patera of gilded bronze, and instruments of sacrifice. Bulls and rams offered by all the Attic tribes, city guests with their wives, musicians, singing maidens, and old men carrying olive branches, succeed each other, followed by chariots driven by charioteers who have been victors in the races (see slabs at the Girls' High School), and by an endless line of horsemen, some mounting, some preparing to mount their eager steeds. In these figures

the essentials are indicated with a precision, and the unessentials discarded with a judgment, unsurpassed in any other works of sculpture. The Greek sobriety of means used to produce effect, the marvellous variety of attitude and action, and the impression of a constantly increasing noise and tumult, conveyed to the mind by an almost imperceptible quickening of movement in action and drapery from the quiet gods to the active horsemen who bring up the rear of the procession, are points of excellence which impress themselves more and more upon our minds as we study the Parthenon frieze.

No 2. The Theseus, from the eastern pediment of the Parthenon in which the birth of Athena was represented. Sadly mutilated though it be, this grand figure of the great legendary hero of Attica is still a type of ideal manly beauty, a marvel of symmetry, in which strength in repose, truth to nature, firmness of outline, and nobility of form are blended to an unsurpassed degree. No one of the Elgin Marbles more perfectly embodies the grand principles which animated the school of Phidias.

No. 3. The same remark applies to the Ilissus or Cephissus from the western pediment, which stands next to it. The subject treated in this pediment was the contention of Athena with Poseidon (Neptune) for the protectorate of Attica.

"The storie of the old debate,
Which she with Neptune did for Athens trie."

Spenser's Muiopotomos.

The god, striking the earth with his trident, produced the horse; the goddess created the olive-tree, which, being considered the greater gift, obtained for her the victory.

"But she that reared
Thy father with her same chaste fostering hand,
Set for a sign against it in our guard
The holy bloom of the olive, whose hoar leaf
High in the shadowy shrine of Pandrosus
Hath honor of us all; and of this strife
The twelve most high gods, judging with one mouth,
Acclaimed her victress."

Swinburne's Erectheus.

The river-god Ilissus, while watching the contest, lies leaning upon his elbow, with outstretched limbs. His whole figure seems filled with the spirit of running water.

No. 4. The torso of Victory, from the eastern pediment of the Parthenon, is one of the noblest of these noble fragments. When Athena, as described in the Homeric hymn, "sprang from the head of Jupiter, agitating her pointed lance, vast Olympus was shaken by her power, the earth cried aloud, the troubled sea raised its deep waters, and the bitter wave suspended hung." Then Victory rose aloft to announce the glad tidings to the listening world, clad in transparent draperies, whose graceful lines veil but do not hide the beauties of her form.

No. 28. We here interrupt the regular enumeration of casts in this room in order to speak of that most beautiful of the pediment groups from the eastern end of the Parthenon, which stands on the opposite side of the doorway from that occupied by the Ilissus. It represents two of the Three Fates (Lachesis, Clotho, and Atropus), or two of the three daughters of Kekrops (Aglauros, Herse, and Pandrosus). The younger, gracefully reclining on the lap of her elder sister, displays the noblest bodily forms under semi-transparent draperies disposed with consummate art, and the group forms an ideal of the most elevated type of female beauty.

No. 19. A statuette of Athena, found near the Parthenon, supposed to represent in little the colossal chryselephantine (ivory and gold) image of the goddess, forty-five feet in height, which stood in the two "cella," one of the inner chambers of the Parthenon. It tallies, in all essential particulars, with the description of that great work of Phidias by Pausanias, and may fairly be supposed to give a faithful though somewhat rudimentary idea of its pose and general appearance.

N. B. — We now resume the regular enumeration of the casts as placed in the room.

Nos. 5 and 6. Two terra-cotta bas-reliefs representing "Bacchus received by Icarius," the one in the Louvre, the

other in the British Museum. The composition is by some said to represent Dionysus (Bacchus) entering the house of Icarius, to whom he is about to reveal the secret of making wine; and by others explained as one of those banquets called *theoxenia*, to which certain divinities were invited, and which they attended in person. The house, seen in the background, is peculiarly interesting as a guide to a correct idea of the exterior of a Greek house. The style of the relief is pseudo-archaic, that is, it is the style of an earlier period than that of the age in which it was sculptured. Examples of such a deliberate adoption of an old form of plastic expression have been pointed out in No. 4, No. 10, No. 13, and No. 15 of the First Greek Room.

No. 7. Colossal bust of Jupiter, from the Vatican, found at Otricoli at the end of the last century. Of all heads of Jupiter this is that which most fully expresses the idea of Zeus, πατήρ, father of gods and men. Intellectual and physical power, controlled by infinite kindness and benevolence, are its characteristics, and grandeur of type its special attribute. It fills our idea of the Homeric Zeus, who could shake Olympus by the mere knitting of his brows, and also suits the words applied by Dio Chrysostom to his statue by Phidias at Elis: "This our god is pacific, always gentle, as if watching over the peace and concord of Greece; placid and grave, a giver of all good things, the common father and savior of gods and men." This bust was formerly supposed to be a copy of the head of that famous chryselephantine statue, but the head upon a coin struck at Elis, which undoubtedly represents the Phidian Jupiter, is in a much more severe style than this bust, which was probably sculptured a century after the time of Phidias. As it is made of Carrara marble, it cannot be older than the reign of Augustus, when the quarries of Luni (Carrara) were first worked by the Romans.

No. 8. Orpheus, Eurydice, and Hermes (Mercury), or Antiope, Zetus, and Amphion, a bas-relief in the Villa Albani, of which duplicates exist in the Casino of the Villa Borghese at Rome and the Museum at Naples. The uncertainty about

its subject has arisen from the fact that the names are not alike in the inscriptions upon two of these marbles. According to the third, the persons represented are Eurydice under the guidance of Hermes, guardian of souls, meeting Orpheus who has braved the terrors of Hades for her sake, and now stands before her with his lyre in his hands. This interpretation, adopted by Zoega and other authorities, is, as it appears to us, more satisfactory than that which explains the group as Antiope recognizing her two sons, who had been brought up as shepherds on Mount Cithæron, where they had been abandoned at their birth. It was by the sound of his lyre, in whose use he had been instructed by Mercury, that Amphion raised the walls of Thebes, which the mother and her sons took possession of after their reunion. This admirable work is conceived in the same calm, ideal spirit as the gods of the Parthenon frieze, and probably belongs to about the same period, namely, the middle of the fifth century B. C.

No. 10. Mars, from the Villa Ludovisi at Rome. A mark on the left shoulder, and the remains of a support on the left side of the figure, indicate that some one stood beside him. This can have been none other than Aphrodite (Venus). Like Rinaldo under the spells of Armida, the god has given up thoughts of war for thoughts of love, and sits in charmed submission with Eros (Cupid) at his feet.

The small size of the head in proportion to the rest of the body, and the free treatment of the hair, are points which strike us here as in the Apoxyomenos (athlete), No. 15, in the Third Greek Room. This is undoubtedly the work of Lysippus, to whose school the Marsalso belongs. Lysippus was the chief representative of sculpture in the fourth century B. C., and specially attached to the service of Alexander the Great. Presented to the Athenæum by T. G. Appleton.

No. 11. Statue of Venus, called the Capitoline, from the Museum of the Capitol at Rome. It was found in the valley between the Quirinal and the Viminal hills during the pontificate of Benedict XIV. (1740–58.) The type of this Venus

preparing for the bath is derived from the famous Cnidian Venus of Praxiteles, but the studied elegance of the rich coiffure, and of the fringe upon the border of the mantle lying upon the vase by her side, indicate a later period than that in which he flourished. The statue is generally considered to be a Greek original, sculptured after the reign of Alexander. Property of the Athenæum.

Nos. 12, 12A, and 12B. Apollo Musagetes (leader of the Muses), Clio, and Thalia, from the Hall of the Muses in the Vatican.

Pliny, Nat. Hist. (Lib. 36, Chap. V), mentions nine statues of the Muses in the Temple of Apollo near the portico of Octavia at Rome, by Philiscus, who belonged to the school of Rhodes, which flourished about 200 B. C. The Muses at the Vatican, which are probably copies of those originals, were found at Tivoli, in the Villa Cassia, as was the Apollo, which is supposed to be a copy of the statue of the god in the same temple, made by Timarchides, a Greek sculptor of the second century B. C. Apollo here appears as Kitharedos, the lyre-playing, as Musagetes, leader of the Muses, father of Poetry, and god of Harmony.

"Pythius in longa carmina veste sonat."

Propertius.

He stands crowned with laurel, wearing a long tunic belted under the breast, and has a chlamys or cloak fastened upon his shoulder, — a costume adopted by the kitharedoi or lyre-players when they appeared upon the stage.

12A. Clio, the Muse of History, a seated figure, charming in her unstudied grace, holding a scroll. The sleeves of her under tunic are buttoned half-way down her arms, a mantle is thrown across her knees, and upon her feet she wears the buskin called "soccus."

12B. Thalia, the Muse of Comedy, is seated and draped like Clio, with these differences, — that her upper tunic is fastened by two clasps upon her shoulders, and that the lower part of her person is covered with a mantle. She is identified

as Thalia by her crown of ivy; by the tympanum (timbrel), an allusion to the Bacchic origin of theatrical performances; by the pedum or pastoral bâton, the emblem of pastoral and Georgic poetry, and by the comic mask.

No. 13. Hercules, a very fine bronze statuette at the Villa Albani, which appears to be a reduction of Glykon's famous statue at Naples, called the Farnese Hercules. The name of Glykon, of Athens, who was a follower and imitator of Lysippus, is inscribed upon the plinth of the Farnese Hercules in letters which belong to the early period of the Roman Empire (Brunn, Vol. I, p. 549), but the statuette has no inscription, and is purer in style than the statue, which Otto Jahn believed to be a copy of an original by Glykon. The type of Hercules was, however, fixed by Lysippus, and both the statuette and the statue, though more exaggerated in muscular development, are probably repetitions of a famous original by that sculptor.

No. 14. Euterpe, the Muse of Lyric Poetry, from the Louvre, a pleasing and gracefully posed figure leaning against a cippus, upon whose side is sculptured an olive branch, symbol of Apollo. The original, which is in Pentelic marble, was formerly at the Villa Borghese.

No. 15. Satyr, from the Augusteum at Dresden, found at Antium. It is probably a copy of an original by Praxiteles. This type of the youthful satyr, in which the animal nature is indicated only by the shape of the ears and the soft bristling of the hair, is a creation of Attic art in the fourth century B. C.

No. 16. The Ilioneus, from the Glyptothek at Munich. This masterpiece, one of the most unquestioned original Greek works of the Praxitelean period (fourth century B. C.), was found at Rome about 1556, and remained there in the palace of Cardinal de' Carpi, until it was bought by Rudolph II, son of the Emperor Maximilian, and transferred to Prague. In 1783 it became the property of a stone-cutter, whose widow sold it in 1789 to Dr. Barth, of Vienna, from whom it was bought in 1815 by the Crown Prince of Bavaria for 33,000 florins. It either represents Ilioneus, one of the children of

Niobe, vainly endeavoring to protect himself from the arrows of Apollo and Latona; or Troilus, son of Priam and Hecuba, whom Achilles slew in the temple of the Thymbrian Apollo, where he had taken refuge. The action is equally suited to either subject, and the position of the arms, raised to ward off a death-blow, and of the head, turned in suppliant terror towards the murderer, are easily divined. Fortunately no restorer has attempted to supply the lost fragments, — a task which only the chisel of Praxiteles could accomplish.

No. 17. Actæon devoured by two of his dogs, Melampus and Ichnobates. This statue in the British Museum, Townley Gallery, was found by Mr. Gavin Hamilton, in 1774, in the Villa of Antoninus Pius at Civita Lavinia. It represents him at the very moment of his transformation into a stag, with the horns already sprouting from his head, as defending himself from the savage hounds set upon him by Diana, whom he had accidentally seen bathing with her nymphs.

> "Inscius Actæon vidit sine veste Dianam:
> Præda fuit canibus non minus ille suis."
>
> *Ovid.*

This group is probably a Roman copy of a Greek original. The right arm and the left hand are restored, and the head, though antique, does not belong to the figure. The original head, as we know from an antique cameo of the group at the British Museum, was sculptured in a more severe style.

No. 18. Diogenes. A most characteristic and admirable statuette from the Villa Albani. As it is in Carrara (Luni) marble, it cannot have been sculptured before the days of Augustus; but the original probably belonged to the time of Alexander the Great. Diogenes, who was called "the celestial dog" by his disciples, is here accompanied by a dog, the popular symbol of the Cynics.

No. 19. Athena Parthenos, statuette. Described on page 18.

No. 20. The Diadumenos, a Roman copy of a famous original by Polyclete (420 B. C.), purchased from the Farnese Palace for the British Museum.

Polyclete, the great master of the Argive school, embodied his canon, or law of proportions of the human figure, in two famous statues, one, the Doryphoros, a full-grown youth holding a spear, the other the Diadumenos, a young man binding a fillet around his head. The ideal of Polyclete was the bodily ideal in its most precise and purest form, and his statues, which were chiefly of athletes, were as Doric as the Doric Temple. The Diadumenos is known to us through the Roman copy from which this cast is taken, as also through a small bronze in the Cabinet des Médailles at the National Library at Paris, and a bas-relief upon a cippus at the Vatican.

Nos. 21 to 27. Bas-reliefs and fragments of the balustrade of the Temple of the Wingless Victory at Athens, erected by the scholars of Phidias to commemorate the return of Alkibiades from his victories in Asia Minor, B. C. 407.

The statue of the goddess (Athena Nike) within the temple was wingless, that she might never desert Athens; but the Victories of the balustrade are all winged; they are abstract personifications of the same idea, in forms which are the *ne plus ultra* of grace and delicacy. The Victory fastening her sandal, and the one standing, whose arms were probably extended like those of the Adoring Genius at Berlin, are examples of the most exquisite treatment of drapery upon the human figure. Their lines flow like waves of sound joining in perfect harmonies, giving an added grace to every rounded shape and every soft depression. Executed from thirty to forty years after the death of Phidias, they are some of the last fruits of his school.

No. 28. Two of the Three Fates, from the Parthenon. See page 18.

No. 29. Castor and Pollux carrying off the daughters of Leucippus, king of Sicyon; bas-relief on a sarcophagus in the Vatican, in style approaching that of the Phigaleian Marbles (frieze of the Fourth Greek Room). (430 B. C.)

No. 30. The Venus of Milo. This celebrated statue was found in 1820, by a peasant named Yorgos, in a subterranean tomb or grotto near Castro, a village of the island of Melos.

For Reference

Not to be taken from this room